

only one boat, the *Hirondelle*, on which Leguat is a passenger, leaves the United Provinces, not to the Île Bourbon as expected, but to the Rodrigues. Carile replaces the text in the historical context of the Protestant diaspora after the Édit de Fontainebleau as well as in the bigger utopian perspective. His introduction, which insists on the two main literary interest of these short texts, the utopian and religious aspect of the *Recueil*, is short and to the point and summarizes beautifully the political climate following the revocation of the Édit de Nantes.

A solid bibliography on utopias, on the history of the island of Rodrigues, and on the history of seventeenth-century French Protestantism is also included at the end of the book as well as a glossary of seventeenth-century expressions that may be unknown to the reader.

Jennifer Eun-Jung Row. *Queer Velocities: Time, Sex, and Biopower on the Early Modern Stage*. Evanston, IL: Northwestern University Press, 2022. 240pp. Paperback \$34.95, Hardcover \$99.95. Review by THERESA VARNEY KENNEDY, BAYLOR UNIVERSITY.

Jennifer Eun-Jung Row's first monograph, *Queer Velocities*, is a brilliant contribution to the field of early modern studies. *Queer Velocities* convincingly argues that neoclassical French theater, because of its distinctive set of aesthetic rules and restrictions, is an important vehicle through which to observe the manifestation of what she identifies as "queer velocities," or "a tempo with a directional component" (167) characterized by a series of slowing downs, hastenings, and "chronomashups" producing erotic affects that temporarily disrupt the "progressive, continual nature" of Foucauldian biopower amidst moments of Muñozian utopia (6, 10–11, 167). Row's queer interpretation of neoclassical French tragedy seeks to move "beyond an identity-driven approach to premodern sexualities" to emphasize queer ways of experiencing and fashioning temporality "that did not necessarily lead to the establishment of fixedly transgressive forms of subjectivity" (7, 8). Row courageously strives to use seventeenth-century French literature to "impact queer theory, instead of merely being satisfied with queering French literature" (x). Row's most notable contribution to queer theory's debates on temporality resides in placing the

emphasis on *tempo* and its affordances for disrupting straight time, or chrononormativity. Her readings reveal “desires that fail to conform to temporal norms, eliciting rushing or slowness that jars against prescriptive rhythms or deviates from heteroreproductive norms” (7). Row’s analyses demonstrate the moments in which slowness or speed allows characters to indulge in “unruly feeling, nonnormative relationships, or attachments to objects, same-sex friends, or even queer triangles” (167). Discontent with both Edelmanian queer antirelationality—an “antisociality that rejects futurity”—and “the settledness of the present” (167), *Queer velocities* reflects the “changing social and subjective experience of temporality, of a world in flux” (19) and highlight the “waywardness that unsettles the phenomenology, assumptions, and values associated with and produced by ‘straight time’” (167). Row’s close readings and analyses draw on the fields of physics, mathematics, and music theory, amongst others, to exemplify a different kind of queer velocity in each chapter.

Chapter 1 “The Queer Disunity of Time or the Affective Temporal Affordances of *Le Cid*” focuses on *zeugma* (a “figure of speed”) and collapse (52, 53), drawing attention to improper or “queer” affective temporalities in Pierre Corneille’s famous tragicomedy, *Le Cid* (1636). Row convincingly argues that “variation and varying temporal intensities” are all “afforded” by the twenty-four-hour window and do not necessarily subvert the unity of time in this play. Row maintains that in *Le Cid*, queer velocities sometimes veer towards “feminist ends” that “proliferate within the obedience to the rule” (48, 49). In her fascinating reading of Chimène, Row argues that the heroine’s manipulation of velocities is precisely what affords her an expression of power in a “social situation that should have reduced her to powerlessness—without a father to guide her or her husband to defend her” (49). Even in her grief, Chimène’s “pushback” is to “use speeds and slowness to her advantage” (50). Chimène’s long, drawn-out, graphic narrative recounting the death of her father—a retelling that reads “strange” in the mouth of an honest young woman of noble blood—gains her the king’s sympathetic ear and a captive audience.

Chapter 2 “Animate Ashes: The Time of Ruins and Remains in *Andromaque*” explores Andromaque’s attachment to her husband’s ashes in view of *catachrêsis*’s queer animacy. Row’s approach to reading Jean

Racine's *Andromaque* (1667) is innovative and challenges normative interpretations of this canonical play. Unlike scholars such as Roland Barthes—quick to criticize *Andromaque's* hesitation in deciding the fate of herself and her child (at the moment when Pyrrhus threatens *Andromaque* with an ultimatum: either marry him or he will surrender the child to Oreste and the Greeks)—Row does not see this delay as negative. Instead, she argues that the delay empowers *Andromaque* and gives the heroine space and time to engage with the ashes of her dead husband. Slowing down the action enables her to offer a “limital suspension in which an ash-oriented love can flourish” (70).

Chapter 3 “*Polyeucte* and the Speeds of Sects (Sex)” explores *paronomasia* and *metalepsis* to articulate same-sex intimacy as it is revealed in Corneille's martyr tragedy *Polyeucte* (1643). Row argues that this particularly “queer version of Christian passion” emerges out of *Polyeucte* and *Néarque's* mutual love for one another—a love that leads the two Christian men “to stray from and to disrupt the normative, colonial, religious, and political management of heteroreproductive life” (91). Row makes a poignant observation about how the word “sect” is used to refer to *Polyeucte* and *Néarque's* religious identity throughout the play “in the same way that one might speak of marginalized identity groups in modern homophobic language” (111). Row demonstrates how Corneille's *paronomastic* doubling of “sect” and “sex” depicts religious fervor as a new kind of “lawlessness” that destabilized the “biopolitical maintenance of life through genealogical reproduction” (123). Row's ground-breaking reading of the play echoes Brigitte Jaques-Wajeman's 2017 staging of Corneille's play, which casts *Polyeucte* as a religious terrorist.

Chapter 4 “Circling the Hymen: The Temporality of Dilation in *Bérénice*” explores the overabundance of rhetorical *chreia* in Jean Racine's *Bérénice* (1670). While Racine's contemporaries critiqued Antiochus—in love with his best friend Titus's lover *Bérénice*—as a superfluous character who merely functioned to expand the action to a full five-act play, Racine insisted that Antiochus played an important role because he opened and closed the drama. Row's queer reading of Antiochus is a much more convincing argument than Racine's; she maintains that Antiochus serves to “sustain” the action and the conflict rather than simply open and close the drama. For Row, Antiochus

“acts as a prism or even an erotic conduit through which Titus’s and Bérénice’s love can be measured, articulated, and witnessed—and held in perpetual deferral” (129). Her unique reading characterizes the dynamics of this polyamorous threesome—Bérénice, Titus, and Antiochus—as a temporality that is “dilated” or “undecided, repetitive, yet full of possibilities” (130).

Theoretically sound and beautifully written, Row’s book compellingly demonstrates that queer velocities were prevalent in even the most successful canonical plays. The author’s thought-provoking study leaves us with room to explore other questions: how did queer velocities manifest themselves in the popular neoclassical forms of comedy, in French baroque tragicomedies, pastorals, court ballets, and in other dramatic genres? Or in those composed by women playwrights? Row has opened the door to a fresh, new avenue for investigating early modern theatrical culture’s full impact on the development of chronobiopower in French dramatic genres. *Queer Velocities* is a stimulating read for any scholars or students who are interested in expanding their knowledge and exploring the combined fields of Gender Studies, Queer Studies, and French theater.

Philippe Quinault. William Brooks and Buford Norman, eds. *Théâtre complet. Tome IV. Tragi-comédies historiques*. Paris: Classiques Garnier, 2022. 613pp. 48€. Review by ESTHER VAN DYKE, INDEPENDENT SCHOLAR.

Sometimes a book takes us by surprise. Reading Williams Brooks and Buford Norman’s critical edition of Quinault’s historical tragicomedies was such an experience for me. Quinault is not one of the three typical playwrights most often read in seventeenth-century studies. When he is mentioned, his reputation for love-besotted alexandrines given to him by his contemporaries Boileau and Racine, tends to dominate. But Brooks and Norman’s critical edition of his works focuses on giving Quinault his due. Their careful and thorough approach enables both scholars and students of Quinault to discover more about this seminal seventeenth-century author.