

With insightful introductions and helpful endnotes, the excerpts in *A Cotton Mather Reader* are arranged by topic: autobiography, New England history, family, science, medicine, mercantilism, Biblical hermeneutics, the supernatural, slavery, captivity narratives, and pietism. Mather witnessed a changing world, readers learn, and he changed with it, sometimes serving as a pivotal figure. Complex ambivalence, for example, characterized Mather's thoughts about Blacks and Native Americans, with more sympathy for slaves than for the colonists' territorial adversaries.

The editors' judicious selections bolster their contention that "Mather was the first American polymath, equally at home in the wisdom of the ancients and moderns as he was in the Enlightenment debates in natural philosophy and the sciences." And the editors have painstakingly preserved italics, capitalization, and boldfacing as evidence of oral-delivery emphasis (though surely typesetters had a hand in choosing text-enhancing typeface variations).

*A Cotton Mather Reader* is a prodigious undertaking, resulting in a definitive model of its kind.

Francois Leguat, Jean-Michel Racault, ed. *Voyage et aventures en deux îles désertes des Indes orientales, suivi de Henri Duquesne*. Paolo Carile, ed. *Recueil de quelques mémoires pour l'établissement de l'île d'Éden*. Paris: Classiques Garnier, 2022. 488pp. €39.00. Review by DENIS GRÉLÉ, THE UNIVERSITY OF MEMPHIS.

Jean-Michel Racault, a well-known utopia scholar, and Paolo Carile, a specialist of forgotten French books present two texts published during the so called "Crisis of the European Conscience": *Voyage et aventures de François Leguat en deux îles désertes des Indes orientales* (1708) attributed to François Leguat and *Recueil de quelques mémoires pour l'établissement de l'île d'Éden* (1689) by Henri Duquesne. The first of the two texts retells the story of François Leguat (1637?–1735), a French Huguenot. Forced from France by Louis XIV's 1685 Édit de Fontainebleau revoking the 1598 Édit of Nantes that had allowed for religious tolerance in the kingdom, Leguat leaves first France and then Europe, attracted by the offer from the Dutch East India Company

(V.O.C) to become a colonist and build a settlement of French Protestants on the Île Bourbon (now known as La Réunion).

Unfortunately, the trip does not go as planned, and Leguat is forced to spend two years on the island of Rodrigues with seven of his companions. This sojourn has often been perceived by critics as a utopian moment. Rescued from the island by the Dutch, Leguat and some of his companions subsequently run into trouble with the governor of Mauritius over a piece of ambergris that they had found on a beach and sold illegally. Leguat ends up with some of his companions imprisoned on a small islet, the dystopian moment of his adventures. A few years later, Leguat is transferred to Batavia and is found innocent of all crimes by a Dutch tribunal. He then returns to Europe to write his memoirs.

Following Leguat's account are two texts ("annexes") describing the island of Rodrigues: Julien Tafforet, *Relation de l'île de Rodrigue* (1726) and an excerpt of *Voyage à Rodrigue* from the astronomer Pingret. In addition to supporting the veracity and accuracy of Leguat's tale, the point of these two texts is to illustrate progressive environmental deterioration after Leguat's departure and to reveal how quickly the over-exploitation of turtles used to fight scurvy on French navy ships and the introduction of new species (in particular, rats and then cats) had a disastrous effect on the island's flora and fauna.

In the well-documented introduction, Jean-Michel Racault skillfully stages the context and issues surrounding this book. Racault explains in detail the popular text's history and subsequent rewritings that ultimately condemned it to be classified as a work of fiction. Indeed, at the end of the nineteenth century, explains Racault, Geoffroy Atkinson, confronted with contrasting opinions on the validity of Leguat's text as a true travel narrative, decided to relegate it to a work of fiction, a label it retained until the end of the twentieth century among literature scholars. Racault demonstrates in his introduction that the text is not fictional and contradicts Geoffroy Atkinson's conclusion. Through careful textual analysis as well as citing historical accounts, Racault is able to show that Leguat's narrative should be taken seriously. The introduction also underlines the importance of the text for the study of Rodrigues' fauna and flora, giving ample notes to explain and clarify the many descriptions offered by Leguat.

Racault also explores the relationship that this text entertains with many other period works, showing the importance of Leguat's account and how well known it was in its day. The decision to include illustrations—fantasist for the most part—as well as the many poems that were part of the final edition published while the author was still alive, makes this new edition of the text valuable as much for the casual reader as the researcher.

Two minor issues can be noted with Racault's introduction. First, it tends to hyper focus on two aspects of the text, namely its utopian/dystopian characteristics, when one might argue that the utopian aspects of the first episode are less than evident. Leguat does not attempt to build an ideal society, and his experience could be better construed as a "robinsonade." The second issue lies with the tone at the end of the introduction, which is heavily inspired by literary ecocriticism about the evil of human colonization and interactions with the natural environment of Rodrigues. The discourse about the importance of nature conservation tends to become preachy, which was unnecessary since the two annexes at the end of Leguat's text clearly demonstrate the quick deterioration of Rodrigues' ecosystem.

The second part of this volume, *Recueil de quelques mémoires* (1689) of Duquesne, presented by Paolo Carile, contains four very short texts: a "mémoire" with an addition, a second "mémoire" and a description of the island of Éden. This text is a duplicate of the original 1689 edition available at the Bibliothèque Nationale de France. Offered as a pamphlet to attract colonists to the Île Bourbon (now known as la Réunion) to build a French Protestant community, the *Recueil* is simultaneously a piece of propaganda and a guide to build a colony based on Protestant principles. The reason for incorporating in one book these two texts that seem to have nothing in common (a travel narrative published in 1720–21 and the series of pamphlets to recruit colonists published in 1689), becomes self-evident in the introduction. As Carile explains, Duquesne, profoundly shaken by the Édit de Fontainebleau, decides to help his fellow co-religionaries by launching an expedition to create an ideal Protestant republic on Île Bourbon. To recruit colonists, he publishes a series of pamphlets that will become the *Recueil de quelques mémoires pour l'établissement de l'île d'Eden*. Unfortunately, the venture is less than successful and

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