

believe, a condemnation of the European as the real savage. In the text, it seems that the European has nothing to envy from his African brother. For this reason, the foreword by François Moureau, which discusses the literary qualities, better reframes the text and states more accurately the fact that it has no moralizing desires: the text is a direct and clear account of lived adventure even if, at times, it seems a little too much to be true.

While this volume is the work of specialists with a solid bibliography on travel literature and naval history, it is also a great tool for teaching students. The text is short and very accessible. The choice of the text (the Berlin manuscript over the Magdeburg or Halle manuscripts), as well as the modernization of the spelling and punctuation, make the reading of this text a real pleasure for anyone interested in travel literature, the history of Africa, or the Huguenots' diaspora. This volume has a directory (*Répertoire*) which contains the proper nouns included in the volume with a short explanation for each one. There is also a glossary (*Glossaire*) with clarification of common and less common words as they were understood at the time—the use of the Furetière dictionary for these explanations is a welcome touch. A series of eight illustrations from outside sources on the habits of customs of the Cafres added at the end of this short book is a pleasant addition, especially for anyone who would be interested in studying this text with a class.

Sieur de Rayssiguier. *Théâtre complet*, Tome I. Sandrine Berrégard, ed. Paris: Classiques Garnier, 2021. 630pp. 59€. Review by POLLY MANGERSON, DEPAUL UNIVERSITY.

If the theatrical production of the Sieur de Rayssiguier (c. 1601–1660) has heretofore been considered as “une œuvre jugée mineure” (7), this ambitious volume seeks to bring the works of this lesser-known seventeenth-century dramaturge to the attention of a modern readership. The first of two volumes of Rayssiguier's *Théâtre complet* represents a collaborative effort by Sandrine Berrégard, Marc Douguet, Stéphane Macé, Lauriane Mouraret-Maisonnette, and Jean-Yves Vialleton. It is the first critical edition of Rayssiguier's works,

as well as the first full-length book dedicated to this lawyer-turned-playwright from Languedoc. Through their detailed research and rigorous erudition, the editors achieve their stated objectives of filling a gap in seventeenth-century literary studies, “comblent les lacunes laissées par les générations précédentes,” and bringing Rayssiguier’s œuvre into consideration with other authors of the time, “la mettre en perspective avec la production dramatique de son temps” (7). This publication successfully convinces today’s scholars that our attention to this neglected contemporary of Corneille is long overdue.

The volume opens with a general introduction by Berrégard, in which she presents the limited information that is already known about Rayssiguier and his works. Previous scholarship consists of a handful of articles from the early twentieth century and two doctoral dissertations, and these resources are largely devoted to his role in adapting episodes of Honoré d’Urfé’s *L’Astrée* (1607–1627) for the theater. Information about Rayssiguier’s life, career, and professional relationships (with the influential Gondi family, for example) is gleaned largely from the *dédicaces* of his plays. Berrégard also discusses themes and aesthetics in Rayssiguier’s dramatic corpus, which blends pastoral drama and tragicomedy. According to Berrégard, Rayssiguier’s status as a “minor” playwright can be explained by the facts that he only wrote six plays over a short span of six years, that he did not write tragedy, and that his plays were written and performed early in the seventeenth century, when theater had not yet attained a prestigious status.

Following the general introduction are four of Rayssiguier’s six plays: *La Tragi-comédie pastorale* (1630), *L’Aminte du Tasse* (1632), *La Bourgeoise ou la Promenade de S. Cloud* (1633), and *Palinice Circeine et Florice* (1634). Each play includes its own introduction by the respective editor, which provides information about the origins of the story, plot summary and analysis, character descriptions, details about how Rayssiguier adapted the text from its original source, and an *établissement du texte*. Each play is preceded by its original front matter: *dédicace*, *privilège du roi*, *argument*, *avertissement au lecteur*, etc. Spelling is modernized throughout the volume, and all changes and corrections to original editions are scrupulously noted, as are instances where text is intentionally not modernized or changed in order to preserve rhyme or number of syllables. Footnotes are integrated

liberally by all editors, and they provide a wealth of information that merits its own paragraph in this review.

This critical edition of Rayssiguier's texts is complemented by well-organized and thorough appendices, beginning with a ten-page glossary of French-to-French definitions and synonyms of words and expressions as they would have been understood in the context of Rayssiguier's plays, with page references. The reader will also find extensive bibliographies of primary and secondary sources from the sixteenth and seventeenth centuries, as well as an exhaustive eight-page list of pertinent *études critiques* written by prominent scholars of French literature. Alphabetical indexes of names and works complete this impressive compilation.

In this reviewer's opinion, this volume's most valuable contribution to the field of seventeenth-century studies lies in the editors' extensive footnotes. For the plays that are based on episodes of *L'Astrée*, footnotes provide detailed explanations of the storyline, so that the modern reader who is not familiar with d'Urfé's novel can follow and appreciate Rayssiguier's texts. The editors also offer supporting information and context for all the of the playwright's references to ancient sources (Virgil, Plato, Greek and Roman mythology, etc.). Furthermore, the footnotes frequently cite dictionaries written by Nicot (1606), Cotgrave (1611), Richelet (1680), Furétiere (1690), and the Académie française (1694), in order to help readers understand certain terms as they would have been interpreted by Rayssiguier's audiences. The footnotes also contain numerous references to French grammar manuals, such as those of Fournier (1998), Grevisse (2016), Vaugelas (1647) and Spillebout (1985), in order to highlight variations in usage and linguistic structures between early seventeenth-century French and modern standard French. Most importantly, the editors of *Théâtre complet* utilize the footnotes to connect Rayssiguier's works with prominent authors of the time period, as well as with modern literary criticism. The comparisons to d'Urfé are apparent and expected, but the editors also refer to the works of Baro, Corneille, d'Aubignac, Du Ryer, Mairet, Racan, Rotrou, Scarron, and Viau. Regarding *études critiques*, the reader is invited to consider perspectives from Antoine Adam, Hélène Baby, Daniela Dalla Valle, Patrick Dandrey, Delphine Denis, Jean Emelina, Georges Forestier, Bénédicte Louvat-Molozay,

Charles Mazouer, Guido Saba, Alain Viala, and Jean-Jacques Wunenburger, among other notable scholars of theater, Baroque, pastoral, and narrative fiction.

As the above list of consulted sources can begin to testify, this volume demonstrates immense erudition about seventeenth-century literature as a whole, and offers unique new perspectives. The editors strive to emphasize the hybridity among the different literary genres that characterize Rayssiguier's œuvre, to establish Rayssiguier's identity as an author and to recognize certain trends in the theater of the 1630s.

Whereas Rayssiguier's plays are all designated as tragicomedies, the editors argue that his works possess elements of multiple genres, and that they are neither purely pastoral nor truly tragi-comic. He draws heavily on motifs from pastoral drama, such as the juxtaposition of light and darkness to symbolize the end of a *journée* (141) or the importance of disguise and surprise identities (179). Yet Rayssiguier elevates his characters from shepherds to noble city-dwellers, and moves his settings to the outskirts of Paris, which respects *la distance pastorale* (485) while lending itself more towards sentimental comedy. Furthermore, because there is not enough peril to earn the qualification of tragicomedy (330), the editors propose that the term *tragi-comédie* was trendy during the 1630s, and that Rayssiguier's plays were likely labeled as such to make them more attractive to the public.

Prior to the present volume, Rayssiguier has primarily been categorized as an adaptor of *L'Astrée* and a translator of Tasso. However, the editors of *Théâtre complet* contend that he is not a mere copycat, but a creator and a poet in his own right. Given the huge following of *L'Astrée* among the French elite, plays such as *La Tragi-comédie pastorale* were in high demand. In order to adapt *L'Astrée* for the stage, Rayssiguier had to condense and re-shape this enormous novel into an appropriate length and breadth for performance. He took similar liberties in his translation of *Aminte du Tasse*, making major aesthetic changes to the sixteenth-century Italian pastoral drama by omitting the choir and re-writing many scenes completely: "Parfois Rayssiguier réécrit le texte plus qu'il ne le traduit, mais en conservant l'esprit sinon la lettre" (196). In *Palinice Cerceine et Florice*, another adaptation of *L'Astrée*, Rayssiguier reduces the number of characters, simplifies the plot, and speeds up the action for his theatrical version. He even turns

one of the young lovers into the stock character of a *vieillard amoureux* to add comic effect.

Rayssiguier's works also speak to the stylistic trends of a unique decade in literary history, before the *querelle du Cid* and before *La Pratique du théâtre*, when the rules that would govern theater during the second half of the century had not yet been solidified. Rayssiguier's works serve as evidence of a rare moment of *libertinage* in a genre that is largely characterized by adherence to strict guidelines. Unities of time and place are loosely observed, if at all. In the *Aminte*, for example, the editor determines that at least three changes of décor would be needed to stage the play. In his *avertissement au lecteur*, Rayssiguier defends his choice not to observe rules, and self-advocates for more freedom of expression (233–34). In addition to unities, the concept of bienséance remains fluid. While Rayssiguier chooses to abridge scenes with mixed bathing in his *Aminte*, he does not hesitate to include lesbian banter and feminize male characters in *La Bourgeoise*. His portrayal of gender and sexuality could provide a provocative subject for future study.

In conclusion, the present edition serves to bring much-needed awareness to a lesser-known writer, and to expand the readership of Rayssiguier's works by connecting his œuvre to other genres, authors, and literary movements of the early seventeenth century. The editors express their hope that, through this volume, Rayssiguier's plays may eventually attract the attention of theater professionals and return to the stage (28). In the meantime, this reviewer looks forward to reading the forthcoming second volume.

Aurore Evain, Perry Gethner, and Henriette Goldwyn, eds. *Théâtre de femmes de l'Ancien Régime*. Paris: Classiques Garnier, 2022. 601pp. 39€. Review by ARIANNE MARGOLIN, SYRACUSE UNIVERSITY.

This anthology serves as a welcome addition to the immense body of criticism of theater and the seventeenth and eighteenth centuries. Though the study of Francophone dramaturgy customarily centers around Molière, Corneille, and Racine and the *libertins* and moralists, Aurore Evain, Perry Gethner, and Henriette Goldwyn have presented a collection of women dramatists' works published at the end of Louis XIV's reign, during which the previously rigid social class structure,