

The editor has little to say about the reformation of manners in the mid-seventeenth century or the range of works assessing godly types of government in the period (the works of David Underdown and Bernard Capp are conspicuous by their absence). The work's existence in an historiographical vacuum is illustrative of a bigger concern, though.

The editor is at pains to tell the reader that the purpose of the volume is to record what “the young Isaac Newton” would have seen when he attended the local grammar school (xi). However, focusing on this period as the time of Isaac Newton's formative years seems to overlook the complexity—and importance—of the town's response to significant political change. Indeed, after introducing the reader to William Clark's spectacular career as godly alderman, the editor refers to him simply as “Newton's landlord” (xlvii). By trying to connect the town with the bigger personality of Isaac Newton, the editors have undersold what makes this manuscript important: its localism and the idiosyncrasies of its structures of government. These features have far more to tell us about life in a seventeenth-century town than any connection with a single man, no matter how important he would become. The Hall Book of Grantham illustrates the largely untapped richness of English archives in revealing the complexities of a *post-bellum* town in the seventeenth century.

Charles Perrault. *Histoires ou Contes du Temps Passé: Contes de ma Mère Oie*. Scott Fish, ed. Newark, DE: Molière & Co., 2017. 129 pp. \$16.95. Review by DENIS D. GRÉLÉ, THE UNIVERSITY OF MEMPHIS.

Students and educators have much to like in Scott Fish's new edition of *Histoires ou Contes du temps passé*, a classic by Charles Perrault. Primarily intended for French learners at the levels of Intermediate High to Advanced Low, this unabridged edition offers all the tools necessary for someone about to discover French literature. The book is organized in three parts. The “Introduction to the Student” contains biographical information about Perrault as well as the basic context in which the *Contes* were written and published. This section also contains a short explanation on the possible grammar difficulties of seventeenth-century French, such as the use of the “*passé simple*” or

the placement of the object pronoun. The reader will find with it a solid critical bibliography on the *Contes* and Perrault as well as on the genre of fairy tales.

The second part is Perrault's text itself, illustrated with some engravings by Mittis and G. Picard for the 1894 edition. There are also annotations with many translations of potentially unfamiliar vocabulary in the margins. Translations of lengthier, more challenging expressions are provided at the bottom of each page. A French-English glossary constitutes the last portion.

This edition is particularly interesting for a teacher or a student of French for several reasons. The text itself is advantageous for an educator since it offers stories with which students are familiar (however, some students may be surprised that the hunter does not free Little Red Riding Hood from the belly of the Wolf.) If the wealth of translations offered to the reader makes the *Contes* very approachable, the vocabulary support might appear to be a little too much at a time, since it may hinder students from inferring the meaning of a word based on context. Nevertheless, in this case, too much is better than not enough. The illustrations, no matter how small, are great additions to the text not only as ornamentation but also as a possible interpretative tool. The introduction provides solid material regarding the context and the author. The biography of Perrault presents the political context in which the *Contes* were written and offers a quick, yet precise insight into the world of politics at the court of Louis XIV. The infighting between the Letellier and the Colbert clans as well as the "Querelle des Anciens et des Modernes" are particularly well portrayed.

Fish also provides an extensive, yet focused bibliography that is appropriate for upper-level high school students or intermediate undergraduate students. What this edition does not provide is material for a teacher in search of lesson plans or possible interpretations of Perrault's tales. Teachers who would be interested in using this book in the classroom would have to produce their own supplemental material. This book is not a teaching manual but a basis upon which a teacher can start introducing students to reading French. Overall, this new edition of the *Contes* is a solid critical and annotated edition for English speakers interested in pursuing a French experience.