

Hélène Tropé studies the development, in both Spain and France, of terminology relating to comic characters, to types of gestural and verbal humor, and to theories on the nature and purpose of laughter. Despite common influence from the Italian *arte* tradition, the countries evolved distinctive comic character types while sharing many theoretical notions.

Stéphane Miglierina, after tracing the uses of the Latin term *suavitas* in both the Vulgate and rhetorical treatises, shows that the word could retain either type of meaning in the modern languages. In a handful of texts written by or for Jesuits it could even be linked to laughter, but only the form of humor compatible with honest recreation.

Since this colloquium was linked to the establishment of a database, these articles are intended primarily as directions for future research that could be incorporated into a broader comparative history of drama. But they are inherently worthwhile in that they bring together great amounts of useful information.

Katherine Ibbett. *Compassion's Edge: Fellow-Feeling and Its Limits in Early Modern France*. Philadelphia: University of Pennsylvania Press, 2018. 296 pp. \$79.95. Review by KATHLEEN HARDESTY DOIG, EMERITA, GEORGIA STATE UNIVERSITY.

The image used on the jacket of this book seems at first glance remarkably inapposite. It features a profile sketch of a male head, labeled “compassion” in a series of illustrations of the passions by Charles Le Brun, but more suggestive to modern eyes of anger or consternation than tenderness. As Katherine Ibbett explains, our definition of compassion as an emotion with connotations of sympathy and heartfelt concern harks back to the meaning the term began to acquire in the eighteenth century. In the preceding early modern period, roughly from the end of the Wars of Religion through the era of Louis XIV, the conception and practice of compassion were subject to definite limits, limits that are clearly visible in Le Brun’s uneasy figure and which are explored in detail in this illuminating study.

A schematic list of the principal authors and genres examined here attests to the extensive research marshaled to support Ibbett's thesis. For the years during and immediately following the Wars of Religion, one finds analyses of poems (Jacques Yver, Agrippa d'Aubigné), *histoires tragiques*, Protestant martyrologies and histories, and two essays by Montaigne. Sources for the following century, the focus of the volume, are numerous. They include writings on moral and dramatic theory by canonical as well as secondary authors: Pierre Charron, Descartes, La Rochefoucauld, Jacques Esprit, Pierre Nicole, Hippolyte-Jules Pilet de la Mesnardière, Corneille, René Rapin, André Dacier, Pierre Le Moyne, Yves de Paris, Jean-Baptiste Saint-Jure, Pascal, Moïse Amyraut, and Pierre Jurieu. Novelists also pondered the edge of compassion, and Ibbett offers convincing interpretations of Madeleine de Scudéry's *Clélie* and Madame de Lafayette's *Comtesse de Tende*, *La Princesse de Montausier*, and *La Princesse de Clèves*. Two somewhat unexpected genres that add to the story are supplication literature in which an author begs the monarch for clemency, and a body of Protestant essays and pamphlets written in reaction to the Revocation of 1685, with special attention paid to those of Jurieu and Bayle. Racine's *Esther* also participates in this post-Revocation literary output, as a drama where religious difference gives rise to fears about the kind of pity a sovereign might exercise. Several even more surprising genres include the Jesuit Relations concerning New France, the rule manuals for a community of religious, and a memoir-history written by one of its members.

In this wide-ranging collection of texts, the author has chosen both obvious and subtle passages where fellow-feeling is at play. Through nuanced interpretations, she shows how compassion was defined, in the root sense of that word, during the period in question. Very briefly, the six chapters examine the following aspects of the history of this emotion as it was understood and practiced, and how its meaning shifted over time. The sixteenth-century use of the spectacle that arouses feelings of compassion would become a recurring theme in the seventeenth century. The Aristotelian coupling of fear and pity, with its ramifications for the meaning of compassion, is a prominent theme in numerous writings on moral and dramatic theory. The stances of religious groups towards compassion varied widely, usually depending on the geographical proximity of the pitied group—in

Ibbett's felicitous phrasing, a "theological gerrymandering of fellow-feeling" (27). Failed compassion is depicted in several of Lafayette's novels; Ibbett enlarges on this novelistic plot element to suggest that these miscarriages evoke the state of France after the Wars of Religion. Compassion was ascribed in diametrically opposed ways to certain royal edicts, especially the Revocation of the Edict of Nantes; for the orthodox Catholic, the Revocation was an act of compassion to save the erring Protestant, while the Protestant supplicant begged for the compassion of clemency. Finally, compassion, as prescribed to and lived by a small subset of the population, is analyzed in the section on a community of nuns laboring in a Montreal hospital.

A few specific examples can give a sense of how Ibbett reads these texts. On the subject of how religious groups viewed compassion, three Jesuits represent an orthodox Catholic viewpoint from three slightly different perspectives. Le Moyne posits the basis of compassion in the laws of nature, Yves de Paris extrapolates from this position to a theology of trans-national humanity (with an exception for recalcitrant Protestants), and Saint-Jure follows suit but emphasizes practice over theory. In the discussion of *La Princesse de Clèves*, Ibbett notes that the mutual pity evinced by the Clèves couple is the only example of reciprocal compassion that she has identified in the works cited in this monograph. This section is of particular interest to anyone who teaches *La Princesse de Clèves*. In the chapter on the hospital nuns in Montreal, the author contrasts the rule manuals for the order, which tell the sisters to project appropriate kindness in their manner but to keep their actual feelings under control, and the account written by Marie Morin, a nun-administrator in the hospital, which demonstrates that in practice the nuns developed a strong affect through their demanding and shared labor.

The author provides useful historical background on the Wars of Religion and their aftermath, seventeenth-century absolutism, the organization of hospitals, and missionary efforts in New France. Linguistic alterations are noted, for example, the various permutations of pity/pitiful. Of significance for this reviewer is the occasional linkage made between these efforts in the early modern period to decide on boundaries for fellow-feeling and our own challenges in this respect in contemporary times.

The numerous quotations in French are conveniently translated in the text. The twenty-two-page bibliography, printed in small font, is a rich source for scholars—as this finely argued and original study will also prove to be.

Antonio Urquizar-Herrera. *Admiration and Awe: Morisco Buildings and Identity Negotiations in Early Modern Spanish Historiography*. Oxford: Oxford University Press, 2017. 272 pp. + 15 illus. \$90.00. Review by LIVIA STOENESCU, TEXAS A&M UNIVERSITY.

Urquizar-Herrera's well-researched book strikes deep into vital questions about the art history of Early Modern Spain. To date, the issues he addresses remain the conundrums facing experts who think along the lines: To what extent did the Visigothic past shape the identity of Christianity in Spain? How much borrowings did exist between Morisco architecture, the mosque, and the Spanish Cathedral? Was Early Modern Spanish historiography truthful to the state of an Iberian Peninsula deeply entrenched in a multi-layered society of Christian, Jewish, and Moorish ethnicities? Can we speak of classical antiquity in Early Modern Spain and thus formulate a more articulate framework for assessing the similarities between early modern Spain and Italy (similarities that appear to have been the focus of some original research developed over the past decade)? Remarkably, Urquizar-Herrera maps out alternatives and debates, leaving art historians and historians alike with the opportunity to walk on firmer ground. At the same time, Urquizar-Herrera provokes debates and revisionist methods, rather than pretending to hold the undeniable in writing on these topics.

The book consists of an introduction, three parts, and concluding ideas. At every step, Urquizar-Herrera presents his argument in the form of fact, argument, and reception, a strategy that makes this text all the more valuable. We learn in Part I about the worn-out slogan of the "loss of Spain" (30–49) identified with a time of a crisis allegedly inflicted on a society that lost significantly less than it gained from the Moorish conquest. The history of art over the centuries uncovers a variety of similar situations, triggered by both internal and external factors. In the realm of art history literature, for example, Hans Sedl-