

Comédie-Italienne. Kennedy argues that this type of heroine was by far the most appealing of her four types, in terms of audience reception, in that she refuses to succumb to pressure, instead remaining faithful to herself and to those she loves.

This study is a useful and well-researched addition to the critical corpus on early modern women playwrights, and as such it is deserving of praise. I do take issue, however, with two aspects of its general argument. The first, mentioned above, is the outdated assumption that any evidence of conservative or even misogynist rhetoric on the part of a woman writer must be attributed to patriarchal oppression, while any echo of contemporary feminist beliefs demonstrates that the woman playwright is “consciously aware” (13) of what she is doing with her play. However dear feminist principles may be to us, we need to avoid attributing a total lack of agency to women whose creative works exhibit different views. My second point is rather a desire for more development of the claim by Kennedy that her deliberative heroine “inspires the modern-day heroine, who wins audiences’ esteem precisely because she is the most well-rounded and complex type” (141). In many ways, the deliberative heroine as Kennedy describes her is indeed “a multifaceted, modern protagonist” (141), but proving a link between this eighteenth-century type and such twenty-first-century heroines as Katniss Everdeen of *The Hunger Games* (Suzanne Collins, 2008) would require a lot more analysis of the socio-political environment of both eras, not to mention of what came between (174). But again, and in conclusion, this study is a highly useful contribution to its field, despite the weaknesses I have just raised.

Agnès Lachaume. *Le Langage du désir chez Bossuet: Chercher quelque ombre d'infinité*. Paris: Honoré Champion, 2017. 730 pp. €125.  
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Arch theorist of divine right absolutism, author of orations enconced in the French literary canon, preacher at the court of Louis XIV, tutor to the Grand Dauphin, proponent of the Revocation of the Edict of Nantes, and professor of desire, according to Agnès Lachaume, author of *Le Langage du désir chez Bossuet: Chercher quelque ombre*

*d'infinité*. Bossuet's elucubrations on the nature of desire formed the crux of the lawyer Sénard's defense of Flaubert on trial for obscenity in *Madame Bovary*, and Serge Gainsbourg called them his line of conduct in the 1965 pop song "Un poison violent, c'est ça l'amour," yet his writings in this domain have received little scholarly attention until Lachaume's opus. Lachaume argues convincingly that Bossuet does not condemn desire; for Bossuet, to be and to live *is* to desire; our innate and universal sense of lack can be fulfilled when that desire is channeled away from the physical and toward the spiritual. Anticipating the Enlightenment's emphasis on happiness, Bossuet, according to Lachaume, posits that happiness is possible when one seeks and sees God. Lachaume's magisterial, capacious, and exhaustive study considers Bossuet's philosophy and rhetoric of desire throughout his entire oeuvre, both his publications and those sermons whose outlines, in the author's hand, are extant.

In Part 1, "Un élan vers Dieu analogue à la passion pour les choses sensibles," she limns Bossuet's nuanced psychology of desire then situates it with regard to those of Saint Augustine, Thomas Aquinas, François de Sales and Descartes, all of whom influenced him. Part 2, "L'Imaginaire au service du désir spirituel," comprises an analysis of his use of images, figures, and themes: darkness, clarity; what Lachaume aptly calls a veritable bestiary, a Noah's Ark of animals, not to mention plants and elements; natural disasters and nuptial love; the struggle against carnality as violent combat, sexual temptation as ambush (lain by women); even spiritual regeneration as akin to maternal labor, as in this passage from the "Sermon pour le 3<sup>e</sup> dimanche après Pâques":

J'ai assisté quelquefois à l'accouchement des princesses, et quand on a ouï leurs douleurs encore faibles et des cris encore languissants, on dit : "Elle n'accouche pas encore"; mais quand un cri qui perce les oreilles les déchire pour ainsi dire et pénètre jusqu'au cœur, alors on se réjouit et on dit : "Elle est délivrée" et on apprend un moment après l'heureuse nouvelle qu'elle a mis un homme au monde; et on la voit consolée de son travail. Ainsi mes bien-aimés, si la douleur que vous cause vos péchés n'est vive, pénétrante, déchirante, vous n'enfanterez jamais votre salut (361).

“Résonances du désir: Dynamique de la parole chez Bossuet” is the title of Part 3, in which Lachaume considers the musicality of Bossuet’s texts: rhythm, sonority, phrasing and rhyme. As appendices, Lachaume includes seven full-page tables (639–45) indicating the frequency of words like *désir*, *désirer*, *passion*, *passionner*, *concupiscence*, and so on in all of his writings; a thirty-page (651–81) index of images, from *abeilles*, *abîme*, and *accouchement* to *volcan*, *voleur*, *voûte*, *voyage/voyageurs*. The bibliography of primary and secondary sources is comprehensive.

Lachaume focuses on Bossuet’s work, not his life, though she devotes considerable attention to his famous polemic with Fénelon. Her writing is elegant and lucid. This highly readable text will interest Bossuet specialists and *dix-septémistes*. For non-specialists, her concise and cogent introduction would probably suffice.

Christopher Carsten. *Jean de La Fontaine: 25 Fables: Bilingual illustrated edition*. Tangrams by Edith de Tarragon. Preface by Sir Michael Edwards. Afterword by Pierre Lieutaghi. Paris: Librairie Éditions Tituli, 2018. 224 pp. + 22 illus. 21 €. Review by REV. GREGORY I. CARLSON, S.J., CREIGHTON UNIVERSITY.

Christopher Carsten joins a large and growing group of translators of La Fontaine’s fables: Robert Thomson (1806), Elizur Wright (1841), Walter Thornbury (1867), Dame Marianne Moore (1954), Francis Duke (1965), Norman Spector (1988), Norman Shapiro (2007), and Craig Hill (2008). They translate all of La Fontaine’s fables. Recent editions of a selection of fables, like Carsten’s, include James Michie (1979), C.J. Moore (2006), Christopher Betts (2014), and Rowland Hill (2015). Translators know an inviting poet when they see one!

The subtitle on this paperback book’s cover and title page is “A new translation.” That phrase can be misleading. Carsten co-authored a large-format illustrated edition of fables with Constantine Christofides in 2006. A number of the twenty-five translations occurring in this 2018 book seem based on the translations—many with changes—in that *Fables of La Fontaine Illustrated* (University of Washington Press). Then, in 2015, Librairie Éditions Tituli published the same fable texts