

comparing Charles Sorel's *Le Berger extravagant* with Thomas Corneille's stage adaptation, Giorgi provokingly concludes that the differences reveal Sorel's opposition to fiction, "while Corneille, a regular at precious salons, fully embraces it" (80). Chapter 4 investigates Pierre Corneille's opinion on the freedom of the narrative genre and his use of it as a justification for the failings of some of his plays. It also suggests that Corneille's vocation for theatrical writing stems from the emphasis on rhetoric and the law in his education. A close reading of César Vichard de Saint-Réal's *Dom Carlos* and its depiction of its eponymous hero, chapter 7 emphasizes narrative choices as a result of the historical writing context, as Saint-Réal reflects French opinion on Spain after the War of Devolution and aims at garnering royal favor.

Chapter 8, which focuses on Jean Desmarets de Saint-Sorlin and Nicolas Boileau-Despréaux, articulates opposing thoughts on the use of the Christian marvelous in fiction and its potential for empowering or undermining religion. Jean de La Buyère, in chapter 10, illustrates a more wholesale opposition to the narrative genre, as Giorgi compellingly argues that La Bruyère's style reflects a worldview completely opposed to the one governing narrative fiction: that of a fractured and divided world that shows no evolution or logical sequence. Unlike La Bruyère, François Salignac de la Mothe-Fénelon draws from his predecessors to create a "generically ambiguous opus" (192), *Les Aventures de Télémaque*. If he is often considered critical of Louis XIV, Fénelon uses the heroic romance to potentially change the world, as he instructs the duc de Bourgogne on a proper monarch's conduct and shares key worldviews such as religious tolerance (chapter 11).

Erudite and flush with close readings, this book provides important insights into the history of narrative fiction by including canonical fiction writers and nonpractitioners. It offers a significant contribution to the European history of the novel, especially the relationship between French, Italian, and ancient narrative forms. As the fusion of twenty articles, this book is especially useful to explore how specific authors approached the narrative genre in the seventeenth century.

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Port-Royal et la littérature (Tome III): De Cassien à Pascal. Philippe Sellier.
Lumière Classique 115. Paris: Honoré Champion, 2019. 312 pp. €42.

Port-Royal, the Cistercian monastery synonymous with French Jansenism, holds a privileged position in the study of seventeenth-century French literature for the prodigious textual output of its members and its role in shaping the affective outlook, thought, and style of Blaise Pascal and Jean Racine. Philippe Sellier, in the third volume of *Port-Royal et la littérature*, continues his examination of the way Port-Royal's theology and

devotional practices found literary expression, with special emphasis on Pascal's writings. Composed of twenty short studies divided into four sections, nine of the essays appear in print for the first time in this volume, while the other eleven first appeared elsewhere. Coherent in its approach without developing a unified argument, an analysis of the "osmose entre littérature et théologie" ("osmosis between literature and theology," 294), vivified by love for Pascal, binds the essays together.

The volume's closing essay—first written and published as the preface to the Italian translation of volume 1—forms the book's heart. It recounts Sellier's discovery of Pascal's writing in the 1950s and reflects on how more than half a century spent studying the author of the *Mémorial* and the *Pensées* has left a Pascalian mark on Sellier's thought, discernible, among other traces, by an interest in existential questions, attention to life's oscillation between misery and grandeur, and fascination with the fine line between vertigo and doubt before a hidden God. In Sellier's words, "Pascal n'a cessé de m'accompagner, de me fortifier de ces empreintes" ("Pascal has not ceased to accompany me, to strengthen me by these marks," 300). Rarely does a scholar write so candidly about the personal transformation effected in them by the sustained relationship with their research subject. One could say that Pascal has irradiated Sellier in the same way that Sellier has shown Augustine and Saint-Cyran to have infused Pascal.

Thematically, this process of textual infusion, irradiation, or haunting by which a literary work bears the imprint of a longer theological tradition constitutes the volume's through line. After two opening chapters that introduce Port-Royal and its importance for interpreting Pascal's writing, part 1 turns to Port-Royal's role as producer of spiritual texts by studying the monastery's book of hours and its translation of the works of the fifth-century ascetic John Cassian. One of this section's central questions concerns Port-Royal's methods for dealing with a theological forebear whose values did not entirely match its own. As Cistercians who followed the Rule of Saint Benedict, the monks and nuns of Port-Royal were encouraged to read Cassian, whose *Conférences* and *Institutes* Benedict promoted as texts for meditation alongside the Bible. Cassian, however, held a view of divine grace opposed to Port-Royal's view. Whereas Port-Royal was staunchly Augustinian in its view of grace as a divine gift to a chosen few, Cassian thought humans could, by the strength of their will, choose to turn toward God, a position called Semi-Pelagianism. Sellier argues that the French translations of Cassian's works published in the 1660s under the pseudonym de Saligny (a possible play on Madeleine de Sainte-Agnès de Ligny) were prepared by Antoine-Joseph Mège and published with the help of Port-Royal, after purifying them of Semi-Pelagian passages.

Parts 2 and 3 explore Pascal as theologian and spiritual master. Under the rubric of theology, Sellier addresses Pascal's use of Augustine to show how his *Against Faustus* and *On Rebuke and Grace* reverberate through the *Pensées* and the *Provinciales*, informing Pascal's vision of the Old Testament, his apology for Catholicism, and his understanding of the relationship between truth and charity. Under the rubric of spirituality, Sellier analyzes Pascal's attention to Christ at prayer and Pascal's own *Prière pour demander à*

Dieu le bon usage des maladies. Infused by the Psalms, the liturgy, and Pascal's reading of Augustine, Charles de Condren, and Saint-Cyran, the prayer moves, according to Sellier, from shadow to light, passing from humankind's suffering after the Fall to jubilation at God's consoling grace. Part 4, consisting of just two essays other than Sellier's reflection on his debt to Pascal, considers Racine's liturgical borrowings and Bossuet's Augustinianism. Although repetitive in places due to its nature as a compilation, Sellier's volume leaves readers with a deep appreciation for the way Port-Royal and its best-known author absorbed and innovated within the Christian tradition.

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Andreas Gryphius (1616–1664): Zwischen Tradition und Aufbruch. Oliver Bach and Astrid Dröse, eds.

Frühe Neuzeit: Studien und Dokumente zur deutschen Literatur und Kultur im europäischen Kontext 231. Berlin: De Gruyter, 2020. viii + 645 pp. \$149.99.

In the 1960s and 1970s the work of Andreas Gryphius (1616–64) was included in anthologies such as Lowry Nelson Jr.'s *Baroque Lyric Poetry* (1961) and Frank J. Warnke's *Versions of Baroque* (1972) as a matter of course. Like much period talk, the Baroque with which he was associated at the time is seldom mentioned these days, even in Germany, where its use to celebrate the uptick of vernacular literature during Germany's more or less delayed Renaissance reached its high point during the golden age of Baroque studies during the 1920s and 1930s and continued up through the 1990s. In the present volume, the term *Baroque* does not occur as a major category of analysis. The shift is significant.

Based on a conference in Munich in the Gryphius jubilee year of 2016, this German-language volume contains an introduction and twenty-six essays that approach Gryphius's work "polyperspectively" (10), locating their principal in a broad network of political, ideological, legal, confessional, textual, and literary historical contexts. For example, Klaus Garber digs deeply into the vexed confessional context of Gryphius's home turf, the Thirty Years' War and postwar Silesia, where the Habsburg Empire re-Catholicized some of the smaller cities and principalities that were traditionally Lutheran in a ruthless manner. The Lutheran Gryphius was intimately involved in the strife as a leading politician in the Silesian city of Glogau. Nicola Kaminski's close reading of his text about an inferno that consumed the Silesian city Freystadt in 1637 shows how these conflicts played out both on the ground and in the text. Johann Anselm Steiger also sees Gryphius's spiritual poetry in this "specifically Silesian" context as substituting Christ for Mary as the "serpent destroyer" in a way that obliquely resists the imposition of the Catholic cult (113). Readings by Wilhelm