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*Composition dramatique et liaison des scènes dans le théâtre français du XVIIe siècle* par Marc Douguet  
(review)

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a fascinating pivotal figure between the classical age and the Enlightenment. Sophie Hache's edition of his *Petit carême*, the most famous of his writings, is therefore particularly welcome. This is a set of ten sermons preached in 1718 at the Tuileries before the Court and the young Louis XV (while a 'Great Lent' included three sermons a week, a 'Little Lent' offered sermons only on Sundays, as well as on Candlemas and Good Friday). The stakes are therefore religious, of course, but also political — and literary, since *Petit carême* soon became a bestseller. Hache's substantial Introduction not only presents the preacher's biography, or at least what we know of it, and the philological status of these texts — of which, quite unusually for preaching, there is both a manuscript (offered to the king shortly after Lent) and multiple posthumous printed editions. It also explores their underlying anthropology (particularly enlightening for scholars interested in the history of emotions) and the way in which they appropriate the main characteristics of the sermon genre. Finally, it offers a welcome overview of the reception of these addresses, bringing out the rhetorical and stylistic issues by means of a careful linguistic analysis but also by occasional comparison to the reception of other great 'classical' preachers, such as Bossuet, Fléchier, and Louis Bourdaloue. The critical apparatus includes a list of variants between the original edition of Massillon's works published in 1745 and the manuscript given to the king in 1718, a glossary, a bibliography, an index of biblical references, and a historical index; the footnotes illuminate historical and religious allusions, instances of rich intertextual play, as well as the linguistic peculiarities of early eighteenth-century French. This apparatus thus provides an easy entry point into those texts, in their political as well as their 'moralizing' and religious dimensions — and of course in their own eloquence, even if 'represented' by written discourse. 'Peut-on encore aujourd'hui lire Massillon?' asks the editor (p. 7). The answer is undoubtedly yes — whether we approach his texts from the point of view of the history of literature, that of mentalities, of religion, or of cultural practices. We owe Hache a debt of gratitude for having facilitated this encounter, enriching in so many ways.

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*Composition dramatique et liaison des scènes dans le théâtre français du XVII<sup>e</sup> siècle.* Par MARC DOUGUET. (Travaux du Grand Siècle, 56.) Genève: Droz, 2023. 515 pp.

In the last thirty years several books and theses have added detail and nuance to Jacques Scherer's magisterial survey of *La Dramaturgie classique en France* (Paris: Nizet, 1950), but *liaison des scènes* has been largely untouched. To link scenes is to ensure that at least one character remains on stage, thereby ensuring continuous action from the beginning to the end of an act. This puts it at its simplest. The reality is much more complex. In a thoroughly researched and solidly constructed study, Marc Douguet makes a case for the complexity and pivotal importance of *liaison des scènes* in the theatrical aesthetic dominating French drama in the seventeenth century and since. His aim is to understand the structures operating in the construction of a play. So, the first part is devoted to what he calls 'syntagmatic' structures: Chapter 1 is a detailed analysis of the configurations whereby scenes can be linked, or indeed not linked (breaks in *liaison* are a major focus of

Douguet's interest); and Chapter 2 is an extremely useful and perfectly judged survey of the origins and development of the theory of *liaison des scènes*. The second part deals with 'semantic' structures, Chapters 3 to 6 looking in turn at what he calls focal, temporal, logical, and spatial relations between the linking process and its dramatic context. For instance, in the chapter on focal relations he offers novel insights into how the audience's perceived need to understand the real motivations and feelings of two protagonists in a scene of conflict — through the medium of preceding and/or ensuing scenes between a protagonist and a confidant or involving a protagonist alone in a monologue — puts real obstacles in the way of linking scenes. Douguet draws extensively on plays from the period 1630–60, but includes Racine, Molière, and the later Corneille. This means that he deals with what are often considered to be two highly contrasting theatrical aesthetics: irregular drama (where breaks in *liaison* are built into the aesthetic) and regular (where there should, in theory, be no breaks in *liaison*). Although Douguet is sensitive to the contrast — and, indeed, to the overlap — between these two aesthetics, his broadly structuralist approach to his topic can, at times, smooth over the contrast. This occurs most obviously, and perhaps most controversially, in the chapter on spatial relations, which argues (amongst other things) that Racine succeeds in linking his scenes only by creating an *illusion* of unified space and that his spectators must in practice, like Corneille's, imagine that successive scenes take place in different locations, even though the stage décor remains the same. For Douguet, Racine's explicit and implicit stage directions that insist on the specificity of place are not to be taken literally. They are, in his view, an unconvincing rhetorical ploy to impose a particular, not a necessary, interpretation of the nature of the space ('le texte s'interprète lui-même, en donnant au lieu une couleur d'unité', p. 376). Racine would almost certainly not have appreciated this line of argument, though Corneille would have been delighted with it! Douguet makes *liaison des scènes* more interesting, and more polemical, than one might have imagined possible.

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*An Interreligious Dialogue: Portrayal of Jews in Dutch French-Language Periodicals (1680–1715)*. By MICHAEL GREEN. Kraków: Jagiellonian University Press, 2022. 126 pp., ill.

In this brief, well-researched study, Michael Green analyses the depiction of Jews in five periodicals edited by Huguenots who had settled in the United Provinces. He focuses on those published during the last thirty years of Louis XIV's reign, a period of religious intolerance in France marked by the Revocation of the Edict of Nantes in 1685, which caused a large number Protestant refugees to head north. Green provides some historical background on these newcomers, explaining that the elite were generally well received and, in fact, widely read by the Dutch intellectuals they frequented. Although few if any had ever met a Jewish person prior to leaving France, Jews nonetheless figured in their imagination and appeared in their writings. Two distinct Jewish communities did exist in the United Provinces at the time, however. As Green characterizes them, the Sephardim, who had arrived from Spain and Portugal as *conversos* in the late sixteenth century then converted back to their religion, were wealthy and well mannered, while