

Behn's *The Amorous Prince or The Curious Husband* (1671), and Thomas Southerne's *The Disappointment, or the Mother of Fashion* (1684). These plays constitute dynamic transformations and interpretations that discuss hypocrisy, religious differences, and libertinism. Finally, William Childers recovers three unfinished film projects developed during the Cold War. This passionate essay narrates and analyzes the cases of Orson Welles's *Don Quixote*, Harold "Doc" Hume's *Don Peyote*, and Waldo Salt's screenplay. In general, the three creators found in *Don Quixote* a countercultural product that would embody what Childers calls "activist quixotism": a resistance maneuver in times of political intolerance.

Millennial Cervantes's third part, "Wider Cultural Contexts," includes essays that reflect upon *Don Quixote's* concurrent legacy. Carolyn Nadeau ("Don Quixote and American Culinary Arts") explains the rise of Spanish cuisine in America in the last decades and how restaurants rely on Don Quixote's iconography in order to identify themselves as authentic eateries. In their essay "Cervantes, Reality Literacy, and Fundamentalism," David Castillo and William Egginton detect in *Don Quixote's* comic devices a powerful tool to deconstruct and question fundamentalist thoughts (like American exceptionalism or the anti-intellectual attitude held by some politicians) that aspire to be hegemonic in current American culture and politics. The last chapter of the book, "Don Quixote and the Rise of Cyberorality," written by Bruce Burningham, develops a well-rounded theoretical reflection on the phenomenon that the author calls "cyberorality": the oral culture that, although written on screens, characterizes the new technological media of global exchanges. The chapter focuses on three pivotal moments of *Don Quixote* that announce cyberorality: just as Cervantes discussed the new paradigm of print culture in his age, contemporaneous interpretations of his work could also reveal how the end of that same print culture is at stake in these postmodern times due to the impact of new technologies.

In sum, the nine chapters of *Millennial Cervantes* convincingly show the new paths of Cervantine studies in the United States and offer insightful perspectives that will surely shape refreshing scholarship on Cervantes and, by extension, on early modern Spanish culture in the years to come.

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L'“Heptaméron” de Marguerite de Navarre: “En bien nous mirant.”

Philippe de Lajarte.

Bibliothèque Littéraire de la Renaissance 95. Paris: Honoré Champion, 2019. 352 pp. €48.

A timely homage, in many ways, to the great structuralist theorists of literature, drawing especially from the work of Gérard Genette, who passed away in 2018, and surely

inspired by the classic *Grammaire du Décaméron* of Tzvetan Todorov, who died in 2017, Philippe de Lajarte's latest book offers a narratological reading of Marguerite de Navarre's *Heptaméron*. The inclusion of the *Heptaméron* on the reading list for the 2021 *agrégation* in modern literature by France's Ministry of Education and Youth also points to the timeliness of this study. In his examination of Marguerite de Navarre's collection of novellas, Lajarte provides a compelling demonstration of the fact that works that were overlooked during the heyday of structuralist and post-structuralist critique can stand up to the rigors of this kind of analysis and offer lessons to be learned.

Carefully distinguishing the content of the novellas from the way they are told, and paying close attention to the conversations among storytellers that frame and connect these tales, Lajarte notes that much of the hermeneutical work of the *Heptaméron* takes place in the text itself, as the storytellers, or *devisants*, debate the meanings of the tales they tell. He observes, moreover, that when Marguerite de Navarre lays out her plan for this collection in the prologue to the *Heptaméron*, in which she explains that all of the stories must be true and must be told by unlettered men and women, she fails to mention the exchanges among *devisants*, which, he argues, not only distinguish the *Heptaméron* from its model, Giovanni Boccaccio's *Decameron*, but also give it singular status among the narrative literature of the Renaissance.

Lajarte's typologies of stories, dialogues, characters, and narrators lead him to many insightful observations. He finds, for example, that although the stories can be grouped into two broad categories, tales that serve as recreation and tales that illustrate or investigate a moral truth, Marguerite de Navarre, with the conversations she stages among the *devisants*, brings these two categories together. In the *Heptaméron*, the search for truth is pleasurable in itself, and so investigation is already recreation. He also points out the absence in the *Heptaméron*—in contrast to the *Decameron* and other similar collections of stories—of tales of fate or luck, magic or the supernatural, irrationality, and unbounded violence (violence in the *Heptaméron*, he argues, is always tempered), noting that Marguerite de Navarre's novellas deal invariably with either the erotic or trickery, and that even the erotic tales are designed to elicit reflection on the part of the reader rather than an emotional or sensory response.

One of Lajarte's most intriguing observations involves the opposition between men and women, a major structural principle of the *Heptaméron*. In addition to the fact that the male and female *devisants* tend to disagree about the stories' interpretation, he finds that even when a mixed-sex group reaches agreement, members of that group never take issue with *devisants* of the same sex who are outside this group. This observation leads him to conclude that the storytellers' views stem almost inevitably from their social positions, a mechanism that explains, he says, how individuals who share spiritual beliefs and intellectual and moral convictions can still disagree completely on practical matters—in the sixteenth century as today.

Scholars of Marguerite de Navarre will appreciate Lajarte's comprehensive analysis of the *Heptaméron*. He examines all seventy-two novellas and provides valuable data for future research. His book will appeal more directly, however, to scholars of narratology and critics with interests in structuralism (and poststructuralism) and semiotics more generally. Indeed, Lajarte positions his work more in the context of literary theory than of scholarship on Marguerite de Navarre, directing his readers to other sources for references to recent publications on her life and works and citing only a handful of monographs on the *Heptaméron*. Still, Lajarte writes in his conclusion, the *Heptaméron* is a source of richness and pleasure to readers who are prepared to rise to the level it demands. The same may be said for his book.

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Le Roman au temps de Louis XIII. Frank Greiner, ed.
Lire le XVII^e siècle 56. Paris: Classiques Garnier, 2019. 400 pp. €39.

This second of a planned three-volume set of studies on French seventeenth-century novels underscores the impressive variety of fictional narratives written during the reign of Louis XIII. The literary importance of this period, which saw the establishment of the Académie française and the controversy over *Le Cid*, rests not only with the formal development of the epic and theatrical production. Rather, claims Greiner in his preface, the novel, too, was championed by an array of authors, resulting in scores of narratives with widely variant themes and styles. The eighteen uniformly well-researched articles he has assembled go far in justifying this premise. They document examples of classical genres, such as the pastoral, as well as developing ones—the heroic novel, the anti-roman, and autofiction being among the most notable. These studies also properly acknowledge the historical context in which they were written.

Greiner groups the essays into three overarching themes: the romantic novel, the comic narrative, and narrations centered on morality and religion. The result is a more cohesive organization than that provided in Greiner's first volume of essays, *Le Roman au temps d'Henri IV et de Marie de Medicis*. Each section shares approximately the same number of essays. The essays provide helpful biographical information about the sometimes-neglected authors, resulting in a more nuanced portrait of their literary intent than had been previously thought. Thibault Cabel's study of Malingre's *Histoires tragiques de nostre temps* of 1635, for instance, presents Malingre, often dismissed as a plagiarist, nonetheless as a historiographer who, in contrast with his contemporaries, chose to present historical chronicles rather than fictionalized narratives with pseudonyms and exotic locales. His cautionary stories tell of recent tales of sedition, rebellion, and, most tellingly, of the fall of ambitious upstarts and faithful attendants alike. Cabel