

ment must remain secret or internalized in the face of social constraints. The notion that love (though perhaps not passion) and marriage can coexist is hinted at, but the ideal of companionate marriage is not yet present in the 1550s.

Short-form fiction lengthens as plot and character development become more complex, while nonfiction explorations of marriage multiply throughout the century. Specialists in early modern France of all disciplines will benefit from Laetitia Dion's integration of many strands of analysis as her work opens a new chapter in the literary history of narrative fiction.

Claire Carlin, *University of Victoria*

Rabelais et l'hybridité des récits rabelaisiens. Diane Desrosiers, Claude La Charité, Christian Veilleux, and Tristan Vigliano, eds. *Travaux d'Humanisme et Renaissance 570; Etudes Rabelaisiennes 56.* Geneva: Droz, 2017. 726 pp. \$105.60.

The latest installment of the *Etudes Rabelaisiennes* presents an updated version of the proceedings of a conference held in 2006. From the outset, Diane Desrosiers sketches the scope of the enterprise by defining five forms of hybridization (material, linguistic, intertextual, generic, and intermedial). Yet probably the most productive distinction is brought into play by Edwin Duval in his opening remarks on the difference between the “composite” (understood as the juxtaposition of heterogenous elements) and the “hybrid” as an attempt to resolve, in a synthesis of opposing forces and forms, the conflicts at work in Rabelais. Most contributors agree that these tensions express (and sometimes even provoked) various enactments of a critical debunking of the discursive practices of his time.

A first section (“Generic Hybridity”) looks at the mechanisms of hybridization at play in Rabelais's text that, as Eva Kushner shows, have contributed to a history of interpretations that are themselves “hybrid.” Jean-François Vallée highlights the dynamics of dialogue, Claude La Charité and E. Bruce Hayes reconsider early modern comedies and farces, Mawry Bouchard and Bernd Renner revisit the satirical, while Pablo Péméja analyzes the insertion of poetic devices—often in the form of “text-monuments” (Valérie Nicaise-Oudart)—in Rabelais's prose, which, as Corinne Noirot argues, can be understood as an instrument of defamiliarization and which calls for a reevaluation of the legacy of the *Grande Rhétorique* (Michael Randall). Dorothy Stegman focuses on lists and Madeleine Jeay offers valuable input on the medieval legacy that informs them. Marie-Claire Thomine-Bichard analyzes the critical function of the harangue and Renée-Claude Breitenstein that of epideictic rhetoric, whereas Denis Bjaï revisits the strategic presence of prayers. While Florian Preisig highlights Rabelais's interest for the materiality of texts, Jelle Koopmans shows the importance of understand-

ing the hybridity of his work in the context of early modern print culture—a point that Véronique Duché-Gavet and Trung Tran further develop in their contribution on the illustrations of his books. Barbara Bowen's remarks on the apparently trivial as well as François Paré's and Philip Ford's interest for humanist forms of knowledge also echo the need to historicize what we perceive as hybrid. The contributions on the limits of understanding (Jan Miernowski), the reinvention of language in a time of crisis (Samuel Junod), and the early modern deconstruction of the notion of genre (Nadine Kuperty-Tsur) underline the productivity of such an approach.

The second section ("Intertextual and Linguistic Hybridity") opens with a contribution by François Rigolot on the prologue of the *Third Book* as a *mise en abyme* of Rabelaisian hybridization. The emblematic role of the text is further discussed by James Helgeson in his article on Rabelais's hybrid "I"—a question that John McClelland's reading of *Pantagruel* and *Gargantua* as "autofiction" will also bring into play. The tensions between the natural and the artificial identified by Rigolot will find an echo in the papers on Quaresmeprenant (John Parkin and Florence Dobby-Poirson). Other contributions focusing on the *Fourth Book* highlight the challenging rhetoric of the text: Ariane Bayle analyzes strategic forms of "rhetorical contamination" of voices, and Marie-Madeleine Fragonard and Caroline Lebrec show how the work stages its fictionality. Several articles then take a closer look at the influence of key authors on Rabelais's text: Macrobius and a French *Ship of Fools* (Mireille Huchon), Lucian of Somosata (Andrea Frisch), Poliziano and Nicolas Petit (Arnaud Laimé), Folengo (Pascale Mounier), Fernando de Rojas's *La Celestina* (Roy Rosenstein), *The Life of Apollonius of Tyana* (Grégoire Holtz), and Erasmus's *Adages* (Marie-Dominique Legrand) and *Praise of Folly* (Philippe Baillargeon). Papers on the history and poetics of "imaginary books" (Walter Stephens); writing nature's "curiosities" (Ruxandra Volcan); the burlesque reinvention of Rabelais in the work of Dassoucy (Dominique Bertrand); the role of dream fictions (Normand Doiron) in his reception in the Grand Siècle; Rabelaisian fakes in the nineteenth century (François Rouget); Rabelais's use of "lexical hybridity" (Isabelle Garnier) in the context of religious conflict; his interest in music (Frank Dobbins), even his silences (Claude-Gilbert Dubois); and the crucial episode of the "languages of Panurge" (Paul Smith) complete the book. An "Index Nominum" concludes a volume that will once again relaunch the interpretative fireworks that is the Pantagruelian saga and invite new readings among Rabelais scholars who will constitute the study's primary readership.

Peter Frei, *University of California, Irvine*