

REVIEWS

Coriolan. Alexandre Hardy.

Ed. Fabien Cavaillé. Trans. Richard Hillman. Scène Européenne: Traductions introuvables. Tours: Presses universitaires François Rabelais, 2019. 178 pp. €24.

This critical edition and English translation of the seventeenth-century French tragedy *Coriolan*, by Alexandre Hardy, fills a lacuna in scholarship of the period. Not only is this the first English translation of *Coriolan*, it is the first translation of any of Hardy's plays. In addition to a critical study of *Coriolan* as one of the biggest successes of early modern and Baroque drama, the authors offer substantial insight into similarities with Shakespeare's play of the same name, *Coriolanus*. This edition is needed to better comprehend Hardy's extensive contribution to early modern drama and his subsequent influence on French classical theater. The masterpieces of classical theater (e.g., *Le Cid* and *Phèdre*) have caused plays such as Hardy's *Coriolan* to be overlooked and neglected. However, theater scholars have a renewed interest in early modern drama, and this edition will certainly add to the enterprise of understanding this critical juncture of European theater.

Cavaillé and Hillman have chosen *Coriolan* for a critical edition and translation because it is the most representative work among Hardy's more than five hundred plays, and Hardy is the most celebrated dramatist of the period 1600–30. This edition of *Coriolan* contains four sections. Cavaillé first offers a critical introduction to the original French version of the play. This introduction is followed by the complete play in French with substantial footnotes. Following the French version of *Coriolan* is an introduction to the English translation by Hillman. The English translation of the play, again with footnotes, completes the edition. The editor's and translator's concise introductions provide an overview of the historical context and significance of the play. Hardy's account of Coriolanus is based on Plutarch's life of the Roman hero, who was banished from Rome and then became a rebel leader of Rome's enemy, but was murdered by these same rebels. Coriolanus was a popular figure in Hardy's time, representing military glory, loyalty, and the dangers of banishing a national hero. While he was a popular figure in early modern art, Coriolanus was typically not portrayed as a positive example of Roman virtue, like Brutus or Coclès.

Cavaillé's introduction offers an excellent critical reading of the play. The story is foremost a political one, and Cavaillé presents certain analogies between the events in the play and those in early modern France. Cavaillé also analyzes in some detail these political themes in the play, especially through reading it as an allegory of the nation and the relationship between the people and the state. Here, Cavaillé focuses on one of the most interesting characters in the play, Coriolan's mother Volomnie, who represents the mother of the nation. In his introduction, Hillman makes a strong case for translating

the play, arguing that early modern drama is a European rather than just a regional phenomenon. He also points out the value in being able to compare Hardy's version of Coriolanus with that of his English counterpart, Shakespeare. It is this comparative study that will most interest English-speaking readers of Hardy, especially since plays about Coriolanus are relatively rare. Hillman provides a concise summary of certain similarities between Shakespeare and Hardy. For example, he demonstrates how each author portrays and develops the protagonist and other supporting characters. Furthermore, Hillman discusses briefly other literary aspects such as theme, style, and plot.

As for the translation itself, Hillman has preserved the literary flavor of Hardy's style, imitating as closely as possible the *vers noble*—the rhyming couplets in hexameter Alexandrines—and the somewhat extravagant rhetorical style of early modern French theater. Footnotes that accompany both the French and English versions of *Coriolan* give valuable insight into obscure or difficult references to events, places, and people in the play. The editors' meticulous work includes noting other critical works for further study. This information increases the ease of studying Hardy's tragedy. In conclusion, this critical edition is an excellent addition to scholarship on both humanist and classical French theater, as well as early modern drama in Europe.

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El heredero del cielo; El niño pastor. Félix Lope de Vega.

Ed. Elena E. Marcello and Fernando Rodríguez-Gallego. Autos sacramentales completos de Lope de Vega 5; Teatro del Siglo de Oro: Ediciones críticas 218. Kassel: Edition Reichenberger, 2019. 224 pp. €54.

This is the fifth volume in the collection of critical editions of Lope de Vega's *autos sacramentales* published by GRISO (Grupo de Investigación del Siglo de Oro, University of Navarra) and Edition Reichenberger. The book contains two sacramental plays, *El heredero del cielo* and *El niño pastor*, which originally appeared in the posthumous *Fiestas del santísimo Sacramento*, a miscellany of Lope de Vega's texts collected by José Ortiz de Villena and printed by Pedro Verges in Zaragoza (1644). The volume opens with Elena E. Marcello's edition of *El heredero del cielo*, a dramatization of the parable of the wicked tenants (Matthew 21:33–46; Luke 20:9–19; Mark 12:1–12; also Isaiah 5–6; Jeremiah 2:21), followed by Fernando Rodríguez-Gallego's version of *El niño pastor*, an *auto* revolving around the figure of Jesus Christ portrayed as the Good Shepherd. In addition to establishing and annotating the dramatic texts, Marcello and Rodríguez-Gallego have each written a critical and textual introduction for their respective *autos*. The volume concludes with a shared bibliography and index.