

early modern *paradoxia endemica* so convincingly described by Rosalie Colie. While this fact is not given due attention in the small booklet, the editor and the translators have to be thanked for providing an excellent edition that will serve as a starting point for the further pursuit of this question.

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*Representing Avarice in Late Renaissance France.* Jonathan Patterson.  
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Jonathan Patterson's *Representing Avarice in Late Renaissance France* is a fascinating and erudite study of the concept of avarice in well-known and lesser-known French texts from 1540 to 1615. It draws out how avarice was bound up with wider cultural preoccupations regarding gender relations and changing opportunities for enrichment and status, and it approaches this question with a stunning array of primary and secondary documentation from a variety of angles, including philology, philosophy, theology, and economics. This thoroughness allows Patterson to challenge received ideas about avarice, most notably the notion that it was universally condemned in the Middle Ages and Renaissance.

Chapter 1, "*Avarice and Avides*," traces the conception of avarice as a dangerous passion, a vice, and a sin against God and one's fellow man in the Judeo-Christian tradition and in classical moral and ethical philosophy. It also delves into the relationship between avarice and social class, and resists the stereotype of avarice as the province of the bourgeois by pointing out that the label was just as readily applied to mechanicals or the lavish spending of nobles. Similarly, chapter 2, "Gender Battles," provides several examples that complicate the common misogynistic trope of female avarice. As seen in Bertrand de La Borderie's *Amie de court* or nouvelle 55 of Marguerite de Navarre's *Heptaméron*, what might be called avarice on the part of a housewife or a female courtier could actually be a desirable quality in the context of responsibly managing a household or allowing the code of courtly conduct to function properly.

In chapter 3, "Grasping at Gold and Money," Patterson underscores the ambiguous attitude toward gold and currency as objects that confer wealth, but also as objects of unhealthy or sinful attachment in Pierre de Larivey's *Les Esprits* and Pierre de Ronsard's "Hynne de l'or." In particular, Patterson astutely reveals how Ronsard disavows avarice by presenting his quest for patronage and benefices as an even exchange of glory for support, but also suffers mental and physical anguish when deprived of money in a manner reminiscent of Molière's Harpagon. Chapter 4, "The 'Fourth Estate,'" and chapter 5, "Montaigne's Avarice," focus on the role played by avarice in reflections on the increasing opportunities for enrichment and social advancement for commoners

of means. In particular, Patterson calls attention to the figure of the *mesnager*, the ideal landowner held up by Olivier de Serres's *Theatre d'agriculture* as "a rural prototype of unhurried, moderate, and altruistic capitalism" (179). Patterson also sheds light on the little-known *Paradoxe de l'avarice* of Antoine Hotman, who argues that those who avidly acquire wealth are also more likely to spread their wealth to others in an anticipation of "modern civic philanthropy" and the "capitalistic spirit of future ages" (196, 198). Similarly, Patterson shows how Montaigne attempts to reconcile Stoic moderation and impassivity with Serres's *mesnagerie*, and provides examples of how avarice can enable prudence and discretion.

In chapter 6, "Before and beyond Molière," Patterson points out aspects of Molière's *L'Avare* that seem to harken back to the previous century, but the chapter doesn't offer much in the way of new observations on the play, and the parallels it proposes often seem like Procrustean stretches. More useful is Patterson's suggestion that his study might be relevant to "society, or the state of the economy," and especially to "avarice that has been methodically controlled, or dressed up as beneficial to others" (277). I agree wholeheartedly with this possibility, and while I gleaned much from *Representing Avarice* as a *seiziémiste* who has worked on Marguerite de Navarre, the *querelle des amies*, and Montaigne, I think its most unique and provocative contribution is its unearthing of Serres's and Hotman's defense of the avaricious pursuit of wealth as beneficial to the economy, which will no doubt sound eerily familiar in a moment when many are quick to applaud the so-called job creators who amass untold sums by exploiting the labor force and rigging politics in their favor.

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*Les Pièces rivales des répertoires de l'Hôtel de Bourgogne, du Théâtre du Marais et de l'Illustre Théâtre: Deux décennies de concurrence théâtrale parisienne (1629–1647).*  
Sandrine Blondet.

Lumière classique 104. Paris: Honoré Champion, 2017. 906 pp. €150.

In her book *Les Pièces rivales des répertoires de l'Hôtel de Bourgogne, du Théâtre du Marais et de l'Illustre Théâtre*, Sandrine Blondet examines the commercial and artistic rivalry between Parisian theatrical companies in the seventeenth century. More precisely, she studies the plays specifically written and produced to challenge the successful works of a rival troupe. These plays constitute what Blondet calls "le corpus concurrentiel" ("the competitive corpus"), which, according to her research, could comprise up to forty-one pairs of rival dramas. Her 750-page study, however, covers multiple aspects of the rivalry, putting into perspective not only the competition between the plays themselves, but also the duels between actors and playwrights.