On Tallemant des Réaux, Mlle G. Delassault has published in RSH, 94, extracts from two MSS. (one of which is certainly anterior to the Historiettes) containing anecdotes which Tallemant may have known, but which lack his incisive manner. Also in RSH, 94, Y. Fukui, ‘Sur la morte de Madame d'Harambure', prints some unpublished poems by Tallemant, Chapelain, and Gombaud, which throw light on the relationships of the author of the Historiettes with some of his contemporaries.

Remaining work on 17th c. prose writers concerns questions of taste and style. A. Pizzorusso’s article, ‘François de Callières e una critica del “bel esprit”’ (SFr, 8) analyses the work of an important critic of contemporary style, while the same author’s La poetica di Fénelon, Milan, Feltrinelli, 119 pp., constitutes the clearest available account of Fénelon’s aesthetic theories; some points of detail and emphasis are the subject of comment by J. Brody in his rev. in RR, li, 1. A slighter but interesting contribution to the same subject is made by A. Corsario, ‘Nota sul gusto di Fénelon’ (Orpheus, vi, 1) which investigates the influence of Fénelon’s early milieu and contacts on the formation of his taste. C. Schlötke-Schröder’s articles, ‘Zur Entwicklung des Pathos in der Kanzelberedsamkeit Bossuets’ (ZFSL, lxix, 1/2), on the other hand, are disappointingly negligible.

**THE EIGHTEENTH CENTURY**

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*(Items in French are published in Paris, unless it is otherwise indicated)*

I. General

In the general field, 1959 does not seem to have produced much work of real distinction, although there are a number of miscellaneous publications which should not go unrecorded. The most notable work of synthesis is L. G. Crocker’s *An Age of Crisis: Man and the World in Eighteenth-Century French Thought* (Johns Hopkins); and vol. iii of the Gallimard *Histoire des Littératures* contains contributions from several other well-known workers in the period, including Y. Belaval on the Enlightenment in general;
J. Fabre on Beaumarchais and the theatre; and Étiemble, discussing both poetry and prose, and the writers of the Revolution.

Work on more circumscribed subjects includes a posthumous vol. by G. Weulersse: *La Physiocratie à la fin du règne de Louis XV*, PUF, xii + 238 pp., which follows an earlier study of Turgot and Necker, and draws on journals as well as major works of the period. Religion, poorly represented this year, offers little of interest, except J. Orcibal's article 'L'originalité théologique de John Wesley et les spiritualités du continent', *RHIs*, 451; but another aspect of international relations is dealt with in L. Trénard's 'Lyon et l'Italie au XVIIIe siècle, de Vico à Ballanche', *REI*, April–Sept. 1958. A short work by C. Rosso: *Le 'lumières' in Svezia nel 'tempo della libertà', 1718–1772*, Turin, Ed. di Filosofia, 47 pp., considers French influence in Sweden, with particular reference to Rousseau.

Accounts of important or picturesque personalities offer occasional points of literary interest, and these include A. Thierry's *La Marquise de Pompadour*, La Palatine, 255 pp.—a defensive treatment which is not always quite convincing; and P. Rival's *Les Fantaisies amoureuses du duc de Richelieu*, Hachette, 399 pp., which draws on correspondence from the Bibl. Victor-Cousin in presenting a character who has been considered a possible source of inspiration for both Chérubin and Valmont. An important item in this category is F. G. Healey's *The Literary Culture of Napoleon Bonaparte*, Geneva, Droz; Paris, Minard, 172 pp., which makes a better impression than the author's previous volume on Napoleon and Rousseau, although it is not, of course, limited to 18th c. influences.

General discussion of the theatre is conspicuously lacking, but the late H. C. Lancaster's work on the plays of the first fifteen years of the century is supplemented by S. Pitou's articles 'Le Petit-Maistre de campagne again', *MLN*, lxxiv, 2; and 'Pellegrin's tragedy Polydore', *MLR*, liv, 2. The genre of the *conte* receives attention in E. Loos's 'Die Gattung des Conte und das Publikum im 18. Jahrhundert', *RF*, lxxi, 1/2. This goes over the ground from La Fontaine to Voltaire and Diderot, noting the influence of oriental and fairy-tale elements, and their adaptation for serious purposes. One may note also in this connexion J. Haumont's ed. of an *Anthologie libertine du XVIIIe siècle*, Amis du Club du Livre du Mois, 1958, viii + 380 pp. Besides refs to Diderot, Crébillon