irrégulière ; ou dans les spectacles pyrotechniques, car les metteurs en scène contemporains de l'opéra baroque ne font que suivre la tradition du XVIII^e siècle en remplaçant les évocations liquides par des effets lumineux : les frères Ruggieri furent leurs précurseurs à Versailles ou à Paris.

Aussi est-il significatif qu'au terme du parcours de ces communications aussi diverses que les images d'un kaléidoscope, éclats de signification aussi scintillants que les particules d'une eau vive, on retrouve l'ambivalence de ces fontaines, qui ne furent que ce que le regard y a cherché, dans une évolution dialectique qui est celle de la civilisation, s'arrachant à la pensée magique, à la crainte des fées et des sorciers, pour mieux la retrouver sous forme de jeu nostalgique, sur la scène des jardins et celle des opéras : le grand art du fontainier, de l'architecte, du sculpteur, du jardinier ou du metteur en scène est de dissimuler l'appareil technologique derrière les figures de tritons, de néréides et de sirènes des pièces d'eau de Versailles, la tôle de plomb demeurant invisible sous l'éclat de l'or et le prisme des gouttelettes. L'exaltation monarchique recourt au langage symbolique de la maîtrise magique des eaux, obéissant à la baguette, lorsque les souverains veulent éblouir leurs hôtes de marque : « Figurez-vous qu'il les fassent entrer dans un jardin dont les eaux ne paraissent pas d'abord, ne leur sera-ce pas un régal surprenant que ce grand théâtre change de face tout d'un coup et s'anime à leur arrivée ? Ne leur sera-ce pas une satisfaction très sensible de penser que tant de machines se remuent pour l'amour d'eux et qu'elles cessent dès qu'ils déclarent les avoir assez vues ? », raisonne un des interlocuteurs du *Voyage du Valon tranquille* de F. Charpentier, en 1673. Lieu du plaisir amoureux humain ou mystique, des épreuves initiatiques, des prodiges (îles mouvantes britanniques ou fontaine des tempêtes), du repos bucolique (pastorales de Lully), aristocratique (chez M^{me} de Villedieu) ou mythologique (grottes humides où La Fontaine fait se retrouver Psyché et Cupidon), la fontaine est toujours une richesse convoitée, dont la possession et la généreuse dispensation expriment le pouvoir, politique ou divin. Une fois de plus l'audace des organisateurs d'avoir tenté l'ouverture sur la longue durée et l'interdisciplinarité aura valu au lecteur un recueil très dense et très suggestif, conciliant érudition et réflexions de portée très ample.

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Catharine Randall. *Building Codes: The Aesthetics of Calvinism in Early Modern Europe*. Philadelphia: University of Pennsylvania Press, 1999. Pp. xii, 288.

From the mid-sixteenth to the early seventeenth century, the Wars of Religion divided France, and the Catholic majority marginalized the Calvinist minority. While some Huguenots fled France to seek avenues of self-expression elsewhere, many others remained. In the face of overt hostility and legal disability, this

tenacious minority not only survived but also found new avenues of religious expression. In *Building Codes: The Aesthetics of Calvinism in Early Modern Europe*, Catharine Randall states that Calvinist architects designed the “vast majority of architectural structures built from the mid-sixteenth to early seventeenth centuries in France” (p. 2). Through their work in architecture, Randall argues, Calvinists found a new method of self-expression and protest. Randall develops this premise into a fascinating book, which focuses on the relationship between religion and design. Randall’s book is ambitious in scope, as she examines generations of architects and analyzes their building, garden and decorative designs. Moreover, she presents her innovative ideas in a well-considered and well-written manner. Her book contains a multitude of beautiful illustrations, including engravings that are enhanced with blueprints and photographs. Her compelling book will be of interest to students of art and architectural history, French and history.

The central premise of Randall’s book is that Huguenot architects had a unique design style shaped by Calvinist theology. These architects included their Calvinist sensibility in designs for their Catholic patrons. Randall asserts that art historians have not recognized the centrality of confessional identity to sixteenth- and seventeenth-century design. Her book deals with the years between the 1562 outbreak of the Wars of Religion and the 1685 revocation of the Edict of Nantes. She thus considers Huguenot architects in two generations. Those in the first generation were contemporaries of Calvin, namely Philibert de L’Orme and Bernard Palissy, *architecte du roi* for Henri III and Catherine de Medici. Second generation designers, working between 1580 and 1630, included Jean Goujon, Legier Richier and Jean Bullant.

Randall claims that by using motifs inspired by Calvin’s *Institution de la religion chrestienne* and Biblical texts, Protestant designers were able to introduce subversive design elements into the buildings of their Catholic patrons. Randall insists that Calvinist architects created an “anti-architecture,” which “symbolically toppled the power structure” of the Catholic majority (p. 3). They did not accomplish this, however, by adhering to the plain and simple aesthetic of Calvinist churches; rather, Huguenot designers embraced the excessively ornate style of the Catholic majority. Randall argues that the strained style of Mannerism found its full expression in Protestant architects because they exaggerated stylistic techniques to undermine the authority of their Catholic patrons (p. 20).

Randall examines the seminal Protestant texts that inspired the Huguenot architects, highlighting Calvinist writers who rely upon architectural metaphors. She also analyzes the books written by Calvinist architects themselves. Central to her argument is the notion of coding in text and in architecture. One needs to know how to read the texts and designs to see the Huguenot influences, and Randall decodes these for her readers. For instance, she focuses attention on garden design and images of nature in decorations, asserting that while, for Catholics, nature exemplifies paradise, for Calvinists nature symbolizes the schism between man

and God (p. 52). Although I found Randall's argument about the depravity of nature compelling, I was less convinced by her assertion that a very ornate façade designed by L'Orme was created to exploit Catherine de Medici's fear of structural weaknesses (p. 10).

My inability to accept Randall's interpretation of L'Orme leads me to one of my primary criticisms of her work — that she assumes the artists' intentions. Randall reviews building and garden designs and the decorative arts in great detail, and her comments are very insightful. However, she assumes that the artists intentionally created all that she sees and were encoding their projects in the way that she decodes them. At points she does ponder the question of pre-meditation, but she does not confront the fact that all that she sees might not have been the creators' deliberate *design*. Perhaps a *trompe l'œil* was a creative expression more than a subversive one.

An even more troubling element of *Building Codes* is the issue of Nicodemism. Randall cannot always be certain that the artists she discusses were Calvinists. In some instances, the case is clear: for example, Pallisy was tortured to death for his beliefs in the Bastille in 1589. Randall concedes, however, that "Philibert [de L'Orme] has never been identified explicitly as a Calvinist" (80), and she does not convince her reader that he was one. For Randall, L'Orme was the most important figure in the first generation of Huguenot architects. She considers him the model for later Protestant designers. Her book would have been more convincing had she admitted that perhaps not all of her subjects identified themselves as Calvinists but that many people of different religious persuasions in France were critical of the Catholic power structure. Randall seems too determined to see a clear confessional divide, when religious identity was likely more fluid.

On a minor note, the title of Randall's book is misleading because the scope of her project is not European Calvinism; she concentrates on France and Switzerland. Certainly, there were Calvinist architects and designers in Scotland and the Netherlands, perhaps with their own building styles. Wider geographical comparisons could have made an interesting addition. I do not mean these criticisms to detract from the innovation or importance of Randall's contribution. She has written a very important book, which will force historians, including art historians, to consider the connections between religion and creative design.

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